

PORTFOLIO OF FOUR ORIGINAL COMPOSITIONS

by

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KRGJAC010

Submitted in Partial Fulfilment for the Degree of

MASTER OF MUSIC

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UNIVERSITY OF CAPE TOWN

2014

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Plagiarism Declaration

These original musical compositions have not been previously submitted in whole, or in part, for the award of any degree. It is my own work.

Signature:

Date:

Acknowledgements

First I want to acknowledge the Creator of mankind and of music, who also had His special hand over this project. Secondly, I would like to thank my wife Marina and the rest of my family for their support during this time. A special word of thanks to Dr Martin Watt, for his input and guidance that was essential in the completion of this portfolio.

Notes on Compositions

BRANDBERG

This is a composition for a *cappella* chorus with an approximate duration of five and a half minutes. The lyrics are in *Khoekhoe Gowab*, an ethnic Namibian language.

The introduction makes use of 12-tone row sung by individual female voices, representing “stars”. This 12-tone row is retrograded once. It is then repeated in its original order, but during this repeat each singer holds one of the tones to form a cluster preceding bar 2. A verse with much chromaticism follows while the “star voices” repeat their serial section above the tenor voices that sing this verse, while the basses carry a drone. The choir that first performed this composition made use of bass voices capable of singing a low C as the lower tone of the drone. This low C is optional as not all choirs have singers capable of this note. The section starting at bar 15 is based on a whole tone scale, while the section starting at bar 20 is based on various manipulations of the original tone row. At bar 54 the “rocks” are introduced, where the basses present an ostinato pattern. However, this ostinato appears for the first time in bar 44 as a forecast to the “rocks” section. Yet another verse starts at bar 61 and culminates in a final section that sees a return of the “star” voices of the beginning. The work concludes in a soft tone cluster.

Specific performance directives are provided with the score.

BENGUELA SUITE

The *Benguela Suite* is a neo-Baroque composition comprising five movements. It is written for alto recorder, string quartet and harpsichord. However, the third and fifth movements are written for an optional bass recorder instead of the alt recorder. The suite has an approximate duration of thirteen minutes.

1. The first movement, marked *Largo*, is in D minor. The main theme appears first in the recorder and is repeated with muted harpsichord accompaniment, where-after a more

lively melody is presented and the strings are introduced with *pizzicato* articulations. The main theme is then repeated again but with variation.

2. Musically, a dialogue is created between the recorder and the rest of the ensemble in the second movement, marked *Allegretto*. The movement is in F major, but often makes use of a flattened sixth scale degree, and sometimes the Phrygian mode on F is used. It also incorporates elements such as *glissandi* and different metres to create rhythmic vitality and interest.
3. The third movement, *Moderato*, employs some special effects on the strings and harpsichord in order to create an almost eerie ambience, but also to accommodate the low volume of the optional bass recorder.
4. The fourth movement, marked *Vivace*, features some cross-rhythms and repetitive chord progressions typical of African music. The soloist receives an opportunity to play an *ad libitum* solo passage if desired over an additional repetition from the *Dal Segno* marking.
5. The last movement, *Adagio*, concludes the suite. Material in this movement is to a large extent taken from a section already heard in the third movement - here once more written for the optional bass recorder.

URBANSKY

This quartet for clarinet in B \flat , two violins and bassoon was designed to cross borders between musical genres. It can also be presented as an electronic composition in a dance/hip-hop style, or adapted to be performed in a funk style by a four-piece jazz ensemble. This short composition of less than three minutes results in an energetic and rhythmically challenging piece.

OVERTURE

This work is written for large symphony orchestra as a single movement and lasts about nine minutes.

Today, orchestral music is often used for film soundtracks, hence the choice to base the style of this composition on mainstream elements of cinematic music. The nature of the work lends itself

to various typical themes for a film, and it portrays a number of different moods, which can be extracted from parts of the main themes. The melodic material used for the themes is relatively simple in style, while the harmonic vocabulary is relatively conventional for most of the work. Short sections of increased dissonance and more complex rhythms are incorporated to create moments of tension in the midst of a more diatonic idiom. Elements of jazz and popular music are audible in some parts of the composition in order to broaden the spectrum of mood settings.

Macro-structurally, the work is written in A-B-A form, and each part can be divided into sub-sections. The form of the A can be cast in a smaller a-b-c-b-a structure, while the B part is subdivided into a d-e-d structure.

The scoring is for a standard symphony orchestra, but a drum kit and bass guitar are occasionally added to the instrumentation.

Total duration of the portfolio: 30 minutes

Jacus Krige

Windhoek

Namibia

20 September 2014

BRANDBERG

FOR

CHORUS A *CAPPELLA*

Performance notes:

The composition requires a choir with minimum 20 sopranos, 12 altos, 12 tenors and 12 basses. A larger ensemble is more ideal.

1. The stave marked "Star Voices" is a twelve-tone piece written for a selection of twelve female voices mostly from the soprano group, but some can also be from the alto group. Notes in these parts are all accompanied by numbers from 1 to 12, and each note is allocated to an individual singer by a number noted below the note. The singers should be allocated their respective numbers according to the individual's capability of managing the range required by that note number. Each singer needs to remember two intervals: one before and one after her note, be it up or down, before or after, as these intervals will always be the same.

The singers can either commence each note *ad. lib.*, or at the indication of the conductor. The notes can be sustained softly for as long as the individual decides, but should have a hard attack and fast decay (*fp*). Each singer can decide on a sound, preferably sounds starting with a sharp consonant and ending on a soft sound, e.g. 'ting,' 'koooh,' 'paaah' to represent the crispness of the stars.

Whenever music appears in this stave, these singers disjoin themselves from their voice groups to sing this part, and rejoin their voice groups upon completion of these parts.

During the last occurrence of the sequence before bar 2, each singer sustains her note, until a 12-tone cluster is completely formed.

Throughout Section A, the "star voices" can still commence and sustain each note *ad. lib.*

3. Note that the bass ostinato (from bar 53 and again from bar 73) is in strict time, unlike the "star voices."

4. From bar 60, the "star voices" should not disjoin from their voice groups all at once; they should rather fade out one by one in their order from 1 to 12 in order to prevent a sudden loss of volume in the respective voice groups.

5. From bar 66 onwards, soprano, alto and tenor voices have the marking "*scorching sound.*" Individual singers should decide on different sounds that represent the scorching or burning of the hot desert sun. Inspiration can be drawn from the wind, boiling water, hot rocks, etc. Individuals can implement fluctuations in volume. This should all compound to result in a sound texture that gives expression to the "rocks" being "burnt all day by the sun."

Lyrics and Background

The *Brandberg*, translated as “burning mountain,” is the highest mountain in Namibia with an altitude of 2,606 m. It appears like a rock standing above the barren desert floor, yet provides survival for animals and people as rain water is collected in rock pools during the odd occasion of a thunder storm, allowing a diverse collection of fauna and flora to flourish. The *Damara* people, who share the *Khoekhoe Gowab* language with the Nama people of the south of Namibia, is traditionally located in the area around the *Brandberg*.

A song about the stars, which are extraordinarily bright in the desert sky, and about rocks, fit beautifully in the context of this mountain, and more so in the language of the people who inhabit this area. The very rhythmic language further accents the diversity and contrast expressed in the song. The *Khoekhoe Gowab* lyrics are as follows:

/Gamîron hoa !oesa ra //hai

Khamab ke !Khub //ôaba sada /kha hâ !Khaenas tsîn !nâ

/Gamîron ke ra //gauda /guri da hâ tama sa.

/Nî khoe-i sada ais ai ne daoba ke !gu-hâ-î sa, tsida sada tsina nesa nî dîsa.

!Gû da nî //khîb di omsa !oa.

/Uin ke hoa tsesa sores xa ra #huwihe.

Sada tsîn ke /guidi khama ra #huwihe uida hâs kose.

Ta /usen: !gai xun !goaxa xuige!

Kó-oa î-mû, /uidi go !hom-kaisa

//ibai da mâba.

In English, it is roughly translated as follows:

Just like the stars shine in the night sky
So the Lord's arm is above us in the dark night.

The stars tell us that we are not alone,
That others have walked this road before us,
And that we too will reach the House of Peace.

The rocks are scorched by the sun all day
And so life also burns us from day to day.

Do not be discouraged, good things are to come!

Look back and you will see that these rocks have formed a mountain

That we are standing upon.

Pronunciation guide

The language is famous for tongue clicks, indicated by /, //, ! or ‡. In the case where a consonant following the sign, the click is normally pronounced together with the click, resulting in a single sound.

- The slash (/) indicates a click where the tongue is positioned against the back of the upper teeth and a gentle suck creates the click. It is the same as forming the sound “ts,” except that the tongue is pulled slightly back and down by the suction.
- A double slash (//) is a lateral movement of the tongue formed by the releasing of suction between tongue and the cheek, or between the tongue and the teeth.
- The exclamation (!) indicates a click which is formed when the tongue is positioned against the upper palate and then being sucked back. The sound is similar to a bottle being uncorked.
- The crossed slash (‡) is an alveolar click where the tongue is held flat against the palate and sucked back in a relaxed pose.

Pronunciation of some specific letters are given:

- ‘g,’ as in “go”.
- ‘h’ as in “hard.”
- ‘r’ is rolled
- ‘x’ is pronounced like the ‘ch’ in the Scottish “loch,”
- ‘a’ as in “was.”
- ‘â’ is a nasal sound, almost like the ‘ng’ in “bring.”
- ‘ai’ as in “side.”
- ‘ao’ as in “out.”
- ‘e’ as in “scared.”
- ‘o’ as in “all.”
- ‘oa’ as in “who + was” (vowels only).
- ‘oe’ as in “boy.”
- ‘ui’ as in “Louise.”

Also listen to the spoken text as found on <http://youtu.be/tyEsBQtps20>, as well as the premiere recording of a shortened version by the COTA Youth Choir on <http://youtu.be/X6qZjwxmRzU>.

Acknowledgements

1. Help with translation of the lyrics by Esau So-/Ôabeb and Pieter !Hoakhaob.
2. Performance on YouTube by the COTA youth choir under conductor Fanie Dorfling in the Dutch Reformed Church, Windhoek, on 26 June 2014. Video editing by Nico Stehle.
3. Pronunciation recording on YouTube by Sarah Situde.
4. Pronunciation guide with the help of Evangeline Iifo and from the following book:
Roos, P. (1992). *Namibian songs for schools and communities*. Ministry of Education and Culture of the Government of the Republic of Namibia.

BRANDBERG

STARS:
Slowly

Jacus Krige

p *rhythm approx. (ad. lib.), sempre cresc. & accel. poco a poco*

"Star voices"

SOPRANO

ALTO

TENOR

BASS

* Add night sounds (e.g. crickets) - softly and sparingly *ad. lib.*

Allegretto ♩ = 100

2 **A** *continue approx. rhythm ad. lib.*

hold notes ----- *f*

1 2 3 4 5 6 7 8 9 10 11 12

p 1 2 3 4 5 6 7 8

mp

/Ga - mi - rôn___ hoa___ loe-

p

Hmmm

** Low C only if capable (can be very soft). Voices not singing low C should be spread so that two thirds sing the higher C and one third sing G.

4

9 10 11 12 12 11 10 9 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8

8 *mp*
 sa ra /hai_____ Kha-mab ke_____!Khub //ôa - ba_____

10

B

9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12 9 10 11 12

mp
 Hii_____ Hii_____

mp
 Ha_____

8 *(ten. 2 only)*
 sa-da/kha hâ_____ !Khae nas tsin !nâ_____



Allegro ♩ = 120

16

accel.

mf /Ga-mi-rôn ra//gau-da
 p ke ah
 p ke ah
 p ke ah

23

mf /gu-ri da hâ ta-ma sa. /Nî khoe-i sa-da ais ai ne
 mp f
 mf mp f
 mf f mp f mf
 hâ sa. i sa-da ne /Ga-mi
 hâ ma sa. i sa-da ne

29

ke ah /gu-ri da hâ ta-ma /gu-ri da hâ ta-ma /gu - ri da hâ
 ke ah hâ /gu - ri da hâ ta-ma /gu-ri da
 rôn ra//gau- da /gu - ri da hâ ta-ma sa. hâ sa.
 ke ah hâ ma sa. hâ ma sa.

36

Presto ♩ = 136

Andante ♩ = 80

— ta-ma sa. da-o ba ke !gu- hâ i sa, dao-ba ke !gu hâ i
 hâ ta-ma sa. ke !gu hâ i sa, ke hâ i
 hâ sa. dao-ba ke !gu hâ i
 hâ ma sa. ke hâ i

42

Allegretto ♩ = 100

Soloist: *Small ensemble:*
f
 sa, da-o ba ke !gu hâ_ i sa tsî na ne-sa tsi-na ne- sa
Soloist: *f Small ensemble:*
 sa, ke !gu hâ_ i__sa tsî-da sa-da tsî-da sa-da ni di_ sa_
 sa,
f Small ensemble:
 sa, tsî - da sa - da tsî - na ne - sa tsî-na ne - sa

47

D

Meno mosso

p cresc. poco a poco

1 2 3 4 5 6 7 8 9 10 11 12

Tutti p
 !Gu da nî //khib di om sa loa.
Tutti pp
 di sa loa
Tutti p
 !Gu da nî //khib di om sa loa.
Tutti pp
 di sa

ROCKS:

Allegretto ♩ = 100

decresc. poco a poco

54

E

12 11 10 9 8 7 6 5 4 3 2 1

pp *mf*
ZZOO←→eee*

pp *p* *mf*
ZZOO←→eee*

pp *mp*
ZZOO←→eee*

f *sim.*
‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he

* 'Choking,' 'scorching' or wind sound, change vowel individually ad. lib.

61

F

p
/Uin ke ho - a tse - sa so-res xa ra ‡hu - wi - he.

p
/Uin ke ho - a tse - sa so-res xa ra ‡hu - wi - he.

p
ZZOO←→eee*

mp *sim.*
‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he ‡hu - wi - he

68

1.

Sa-da tsin ke /gui - di kha - ma Ta/u -

Sa-da tsin ke /gui - di kha - ma

zzoo -> eee*

cresc. poco a poco

hu-wi-he hu - wi - he hu-wi - he hu-wi-he hu - wi-he hu - wi-he hu-wi-he hu-wi-he

zzoo -> eee*

75

-sen, ta /u - sen, ta /u - sen ta /u - sen, ta /u - sen, ta /u - sen:

sen, ta /u - sen, sen, /u - sen, sen, ta /u - sen:

p

f

p

80

2.

!gai_xun !go - a-xa xui - ge! ra†hu - wi- he. ui-da hâs ko - se.

xun !go - a-xa xui - ge! ra†hu - wi- he. ui-da hâs ko - se.

ge! †hu - wi - he†hu - wi-he†hu-wi - he †hu - wi-he †hu-wi - he†hu-

86

poco rit.

Kó-oa-î mû /ui-di go !hom - kai - sa

Kó-oa-î mû /ui-di go !hom - kai - sa

Kó-oa-î mû /ui-di go !hom - kai - sa

wi - he †hu - wi - he †hu - wi - he †hu - wi - he †hu - wi - he †hu - wi - he †hu - wi - he †hu - wi -

92 **G** ♩ = 80

rhythm approx. (ad. lib.)
p cresc.

1 2 3 4 5 6 7 8 9 10 11 12

f *mp* *decresc. poco a poco*

//î - bai da mâ ba.

f *mp* *decresc. poco a poco*

//î - bai da mâ ba.

f *mp* *decresc. poco a poco*

//î - bai da mâ ba. ba.

f *mp* *decresc. poco a poco*

//î bai da mâ ba. ba.

** Low C only if capable.

98

decresc. poco a poco hold notes -----

12 11 10 9 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 9 10 11 12

p

***hmmm

p

***hmmm

p

***hmmm

p

***hmmm

*** Change from "aaa" to "hmmm" individually *ad. lib.*

BENGUÉLA

SUITE

In five movements

FOR

ALTO RECORDER

(optional bass recorder in movements three and five)

STRING QUARTET:

VIOLIN I

VIOLIN II

VIOLA

VIOLONCELLO

and

HARPSICHORD (with 8', 4' and 8' lute/mutable registers)

21

A. Rec.

Vln.

Vln.

Vla.

Vc.

23

A. Rec.

Vln.

Vln.

Vla.

Vc.

Tempo primo

p

mf

Hpsd.

To 8'

27

A. Rec.

Vln.

Vln.

Vla.

Vc.

arco

arco

arco

31

A. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

34

A. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

pp

ppp

arco

pp

ppp

8'

2. Allegretto

Allegretto ♩ = 100

Alto Recorder

Violin *pizz.*

Violin *p pizz.*

Viola *p pizz.*

Violoncello *p (arco)*

Harpsichord *p*
8'

5

A. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

8

A. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

arco pizz. arco pizz.

10

A. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

arco pizz.

+4ft.

12

A. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

arco

fp

15

A. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

pizz.

-4ft.

18

A. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

p

p

p
arco

p

21

A. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

rit.

arco

arco

arco

mp *cresc. poco a poco*

mp *cresc. poco a poco*

accel. **Allegro** ♩ = 112

26

A. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

32

A. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

35

A. Rec. Vln. Vln. Vla. Vc. Hpsd.

mp

3/4 5/4 6/4

Detailed description: This block contains the musical score for measures 35 to 37. The score is for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a Harpsichord. The key signature is one flat (B-flat major or D minor). The time signature changes from 3/4 to 5/4 and then to 6/4. The A. Rec. part features a melodic line with slurs and accents. The Violin I part has a similar melodic line. The Violin II part starts with a *mp* dynamic and has a melodic line. The Viola part has a melodic line. The Violoncello part has a bass line with chords. The Harpsichord part has a right-hand melodic line and a left-hand accompaniment.

38

A. Rec. Vln. Vln. Vla. Vc. Hpsd.

rit.

6/4 3/4

Detailed description: This block contains the musical score for measures 38 to 40. The score is for a string quartet (Violin I, Violin II, Viola, and Violoncello) and a Harpsichord. The key signature is one flat (B-flat major or D minor). The time signature changes from 6/4 to 3/4. The A. Rec. part features a melodic line with slurs and accents. The Violin I part has a similar melodic line. The Violin II part has a melodic line. The Viola part has a melodic line. The Violoncello part has a bass line with chords. The Harpsichord part has a right-hand melodic line and a left-hand accompaniment. A *rit.* (ritardando) marking is present above the A. Rec. part in measure 39.

40 **Allegretto** ♩ = 100

A. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.

44

A. Rec.
Vln. pizz. arco pizz.
Vln. pizz. arco pizz.
Vla. pizz. arco pizz.
Vc. pizz. arco pizz.
Hpsd.

48 *rit.* *Andante*

A. Rec.

Vln. arco

Vln. arco

Vla. arco

Vc. arco

Hpsd.

The musical score is written for five instruments: A. Rec. (Recorder), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and Hpsd. (Harp). The score begins at measure 48. The Recorder part features a melodic line with slurs and accents. The string parts (Violin, Viola, and Cello) are marked 'arco' and play a rhythmic accompaniment. The Harp part provides harmonic support with chords and arpeggios. The tempo markings 'rit.' and 'Andante' are placed above the first staff. The score is divided into measures by vertical bar lines, with time signatures of 3/4 and 4/4 indicated.

3. Moderato

Jacus Krige

Tempo *ad. lib.* ♩ = +/- 90 2 Moderato ♩ = 100

Bass Recorder

Violin
sul ponticello, con sord.
pp *cresc. poco a poco*

Violin
sul ponticello, con sord.
pp *cresc. poco a poco*

Viola
sul ponticello, con sord.
pp *cresc. poco a poco*

Violoncello
sul ponticello, mute string with hand
ordinare
mf

Harpsichord
To Liuto

pizz. (ordinare)

5

Vln. *p*

Vln. pizz. (ordinare) *p*

Vla. pizz. (ordinare) *p*

Vc. pizz. (ordinare) *p*

Hpsd. Liuto

10

Vln. arco

Vln. arco

Vla. arco

Vc. arco

Hpsd.

15 senza sord.

Vln. *fp* senza sord.

Vln. *fp* senza sord.

Vla. *fp* senza sord.

Vc. *fp*

Hpsd. + 8'

20

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

Hpsd.

25

B. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

tr

sul tasto

p

p

p

p

- 8'

32

B. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

Detailed description: This page of a musical score contains measures 32 through 39. The score is arranged in five systems. The first system is for the Bassoon (B. Rec.), the second system for the Violins (Vln.), the third system for the Viola (Vla.), the fourth system for the Violoncello (Vc.), and the fifth system for the Harpsichord (Hpsd.). The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be common time. The Bassoon part features a melodic line with several slurs and a trill in measure 39. The string parts (Vln., Vla., Vc.) provide harmonic support with chords and sustained notes. The Harpsichord part has a more active role, with arpeggiated figures and chords. The page number '36' is in the top right corner, and the measure number '32' is at the start of the first staff.

40

B. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

46

B. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

50

B. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

55

B. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

Optional repeat of bar 51 to 66 for *ad. lib* solo.

60

B. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

sul tasto

mf

mp

mp

-liuto, +4'

64

Vln.

Vln.

Vla.

Vc.

Hpsd.

mp

68

B. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

+ 8ft.

72

B. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

pp

4. Vivace

Vivace ♩ = 156

Jacus Krige

Soloist to conduct one bar of crotchets before starting.
Beat is felt as cross rhythm of 6/8 + 4/4

Alto Recorder

Violin I *col legno*

Violin II *col legno*

Viola *col legno*

Violoncello *col legno*

Harpischord

8'

Detailed description: This system contains the first three measures of the piece. The Alto Recorder part is a whole rest. The string quartet (Violin I, Violin II, Viola, and Violoncello) plays a rhythmic pattern of eighth notes, marked *col legno*. The Harpsichord part features a continuous eighth-note accompaniment in both hands, with an 8' pedal point indicated above the right hand.

A. Rec.

Vln. I *ord.*

Vln. II *ord.*

Vla. *ord.*

Vc. *ord.*

Hpsd.

4

Detailed description: This system contains measures 4 through 6. The Alto Recorder part is a whole rest. The string quartet parts (Violin I, Violin II, Viola, and Violoncello) continue their rhythmic pattern, with the instruction *ord.* (ordine) appearing above the notes in measures 5 and 6. The Harpsichord part continues its eighth-note accompaniment.

7

A. Rec.

Vln. I
sim.

Vln. II
sim.

Vla.
sim.

Vc.
sim.

Hpsd.

10

A. Rec.

Vln. I

Vln. II

Vla.

Vc.

Hpsd.

13

A. Rec.

Vln. I

Vln. II

Vla.

Vc.

Hpsd.

16

A. Rec.

Vln. I

Vln. II

Vla.

Vc.

Hpsd.

solo (ad. lib. if desired)

f

19

A. Rec.

Vln. I

Vln. II

Vla.

Vc.

Hpsd.

22

A. Rec.

Vln. I

Vln. II

Vla.

Vc.

Hpsd.

25

A. Rec.

Vln. I

Vln. II

Vla.

Vc.

Hpsd.

Dal Segno D.♯ may occur twice
(take second ending) for soloist to do *ad. lib* solo if desired
(*ad. lib* up to bar 29).

28

A. Rec.

Vln. I

Vln. II

Vla.

Vc.

Hpsd.

31

A. Rec.

Vln. I

Vln. II

Vla.

Vc.

Hpsd.

The musical score for measures 31-33 features the following parts:

- A. Rec.:** Three measures of rests.
- Vln. I:** A melodic line of eighth notes with slurs, starting on a dotted half note in the first measure and ending on a half note in the third.
- Vln. II:** A melodic line of eighth notes with slurs, starting on a dotted half note in the first measure and ending on a half note in the third.
- Vla.:** A single note in the first measure, tied to a single note in the second measure, and a single note in the third measure.
- Vc.:** A single note in the first measure, tied to a single note in the second measure, and a single note in the third measure.
- Hpsd.:** A rhythmic pattern of eighth notes in the right hand and eighth notes in the left hand, starting on a dotted half note in the first measure and ending on a half note in the third.

5. Adagio

Adagio ♩ = 60

Bass Recorder

Violin *sul tasto* *pp*

Violin *sul tasto* *pp*

Viola *pp*

Violoncello *pizz.* *mp*

liuto

Harpsichord

The musical score is for a piece titled "5. Adagio". It is in 4/4 time and has a tempo of Adagio, with a metronome marking of ♩ = 60. The key signature has one flat. The score is arranged for six instruments: Bass Recorder, Violin (two parts), Viola, Violoncello, liuto, and Harpsichord. The Bass Recorder part is in the bass clef and features a melodic line with some grace notes. The Violin parts are marked "sul tasto" and "pp". The Viola part is marked "pp". The Violoncello part is marked "pizz." and "mp". The liuto and Harpsichord parts are in the treble clef and provide harmonic support. The score shows the first four measures of the piece.

5

B. Rec.

Vln.

Vln.

Vla.

Vc.

pp

mp

9

B. Rec.

Vln.

Vln.

Vla.

Vc.

pizz.

arco

Hpsd.

12

B. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.

This system of musical notation covers measures 12 through 14. It features six staves: Bassoon (B. Rec.), two Violins (Vln.), Viola (Vla.), Violoncello (Vc.), and Harpsichord (Hpsd.). The Bassoon part has a melodic line with a slur over measures 12 and 13, and a fermata in measure 14. The Violin parts play a rhythmic eighth-note pattern. The Viola and Violoncello parts provide harmonic support with sustained notes. The Harpsichord part has a melodic line in the right hand and a bass line in the left hand.

15

B. Rec.
Vln.
Vln.
Vla.
Vc.
Hpsd.

This system of musical notation covers measures 15 through 17. It features the same six staves as the previous system. The Bassoon part continues its melodic line with a slur over measures 15 and 16, and a fermata in measure 17. The Violin parts continue their rhythmic pattern. The Viola and Violoncello parts have sustained notes. The Harpsichord part continues its melodic and bass lines.

17

B. Rec.

Vln.

Vln.

Vla.

Vc.

Hpsd.

arco
sul tasto

ppp
arco
sul tasto

ppp
sul tasto

ppp
sul tasto

ppp

URBANSKY

FOR

CLARINET IN B_b

TWO VIOLINS

BASSOON

URBANSKY is written as a cross-style composition. It is scored for clarinet in B \flat , two violins and bassoon. However, it can be reworked for a number of situations of which some suggestions are given:

- as quartet for other orchestral instruments, for example string quartet.
- for organ with pedal board,
- played by small jazz ensemble with saxophone, guitar, bass and drums (not notated) in a funk style or
- it can be rendered as an EDM (electronic dance music) song with programmed drums (not notated).

Notational conventions:

- Accidentals are only valid for the duration of a bar, on the pitch level they occur and where notes are tied over into the next bar. However, cautionary accidentals have been shown in parenthesis so as to obviate any possibility of doubt.
- Accent articulation markings are shown as “>” for a long accent and “⊥” for a *staccato* accent.

URBANSKY

Jacus Krige

Energetic ♩ = 100

Clarinet in B \flat

Violin 1, 2

Bassoon

mf

mp

mp

5

Cl.

VI. 1, 2

Bsn.

mf

mp

mp

9

Cl.

VI. 1, 2

Bsn.

f

mp

mf

13

Cl.

VI. 1, 2

Bsn.

16

Cl.

VI. 1, 2

Bsn.

19

Cl.

VI. 1, 2

Bsn.

p

23

Cl.

VI. 1, 2

Bsn.

cresc. poco a poco

27

Cl. *mf* *p* *mf* *mp* *pp*

VI. 1, 2 *mf* *p* *mf* *mp* *pp*

Bsn. *mf* *mp* *pp*

32

Cl. *mp* *p*

VI. 1, 2 *mp* *mp*

Bsn. *mp*

36

Cl. *mf*

VI. 1, 2 *f*

Bsn. *mf*

40

Cl. *mp*

VI. 1, 2 *mp*

Bsn. *f*

43

Cl.

VI. 1, 2

Bsn.

46

Cl.

VI. 1, 2

Bsn.

49

Cl.

VI. 1, 2

Bsn.

53

Cl.

VI. 1, 2

Bsn.

56

Cl.

VI. 1, 2

Bsn.

58

Cl.

VI. 1, 2

Bsn.

mp *ff*

mp *ff*

mp *ff*

OVERTURE

FOR ORCHESTRA

Orchestration:*Woodwinds:*

2 Flutes
 2 Oboes
 2 Clarinets in A
 2 Bassoons

Brass:

4 French horns in F
 2 Trumpets in B \flat
 2 Trombones
 Bass trombone
 Tuba

Percussion (5 players):

Glockenspiel
 Tubular bells
 Rainstick (played by the tubular bell player)
 2 Timpani
 Orchestral bass drum
 Drum kit with:

- kick and snare drums,
- high, middle and low toms,
- hi-hat and crash and ride cymbals.

Strings:

Five string bass guitar
 Harp
 10 First violins
 8 Second violins
 6 Violas
 5 Celli
 4 Double Bases

Notational conventions:

- Clarinets in A, Trumpets and French horns are written on their respective transposed pitches.
- Double basses and bass guitar are written one octave higher than their sounding pitches.
- Glockenspiel sounds two octaves higher than written pitch.
- Drum kit notation written according standard 'light' music convention: bass drum on F (lowest space), snare drum on C (third space) and cymbals and hi-hat all on G (above staff) and differentiated by an indicated written above the staff. Low tom is written on G (second line), middle tom on A (second space) and high tom on B (third line).
- Accidentals are only valid for the duration of a bar, on the pitch level they occur and where notes are tied over into the next bar. However, cautionary accidentals have been shown in parenthesis so as to obviate any possibility of doubt.

OVERTURE

Allegretto ♩ = 106

Più mosso ♩ = 114

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 in A

Bsn. 1, 2

Hn. 1, 3 in F

Hn. 2, 4 in F

Tpt. 1, 2 in Bb

Tbn. 1, 2

Bass Trombone

Tuba

Glockenspiel

Tub. B.

Tubular Bells and rainstick

Timpani D, A (Medium mallets)

Bass Drum (Medium mallets)

Standard Drum Kit (Sticks, soft mallets)

Bass Guitar 5 string (sounding 8vb)

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass (sounding 8vb)

f, *mf*, *p*, *sfz*, *tr*, *gliss.*, *div.*, *unis.*, *pizz.*

This page contains a musical score for measures 19 through 24. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Fl. 1, 2:** Flute parts. Measure 19 starts with a *p* dynamic. From measure 20, they play a rapid sixteenth-note pattern with a *mp* dynamic.
- Ob. 1, 2:** Oboe parts. Measure 19 starts with a *p* dynamic. From measure 20, they play a sixteenth-note pattern with a *mp* dynamic.
- Cl.:** Clarinet part. Measure 19 is a whole rest. From measure 20, it plays a sixteenth-note pattern with a *p* dynamic.
- Bsn. 1, 2:** Bassoon parts. Measure 19 starts with a *p* dynamic. From measure 20, they play a sixteenth-note pattern with a *p* dynamic. A *8va* marking is present above the staff in measure 20.
- Hn. 1, 3:** Horn 1 and 3 parts. Measure 19 starts with a *p* dynamic. From measure 20, they play a sustained note with a *p* dynamic.
- Hn. 2, 4:** Horn 2 and 4 parts. Measure 19 starts with a *p* dynamic. From measure 20, they play a sustained note with a *p* dynamic.
- Tpt. 1, 2:** Trumpet parts. Measure 19 is a whole rest. From measure 20, they are silent.
- Tbn. 1, 2:** Tenor Trombone parts. Measure 19 is a whole rest. From measure 20, they are silent.
- B. Tbn.:** Bass Trombone part. Measure 19 is a whole rest. From measure 20, it is silent.
- Tba.:** Tuba part. Measure 19 is a whole rest. From measure 20, it is silent.
- Glock.:** Glockenspiel part. Measure 19 is a whole rest. From measure 20, it plays a rhythmic pattern with a *mf* dynamic.
- Tub. B.:** Tubular Bell part. Measure 19 is a whole rest. From measure 20, it plays a rhythmic pattern with a *p* dynamic.
- Timp.:** Timpani part. Measure 19 is a whole rest. From measure 20, it is silent.
- Bs. Drm.:** Bass Drum part. Measure 19 is a whole rest. From measure 20, it is silent.
- Drm Kt.:** Drum Kit part. Measure 19 is a whole rest. From measure 20, it is silent.
- Bass Gtr.:** Bass Guitar part. Measure 19 is a whole rest. From measure 20, it is silent.
- Hp.:** Harp part. Measure 19 is a whole rest. From measure 20, it plays a glissando with a *mp* dynamic.
- Vln. I:** Violin I part. Measure 19 is a whole rest. From measure 20, it plays a sixteenth-note pattern with a *p* dynamic. From measure 21, it plays a sustained note with a *sim.* dynamic.
- Vln. II:** Violin II part. Measure 19 is a whole rest. From measure 20, it plays a sixteenth-note pattern with a *mp* dynamic. From measure 21, it plays a sustained note with a *sim.* dynamic.
- Vla.:** Viola part. Measure 19 starts with a *p* dynamic. From measure 20, it plays a sixteenth-note pattern with a *mf* dynamic.
- Vc.:** Violoncello part. Measure 19 starts with a *p* dynamic. From measure 20, it plays a sixteenth-note pattern with a *mf* dynamic.
- Cb.:** Contrabass part. Measure 19 is a whole rest. From measure 20, it plays a rhythmic pattern with a *pizz. mf* dynamic.

C Energico ♩ = 138

53

Fl. 1, 2

Ob. 1, 2

Cl.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Glock.

Tub. B.

C Energico ♩ = 138

54

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1320

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1343

1344

1

60

Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf
mf
a.2
mp
a.2
mp
mf
(8)
1
mf
con sord.
f
con sord.
f
mf
f
f
f
crash
crash
mp
mp
mp
pizz.
arco
(arco)

74 2. 8^{va}

Fl. 1, 2

Ob. 1, 2

Cl.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Glock.

Tub. B.

Timp.

Bs. Drm.

Drm Kt.

Bass Gtr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mp

mf

f

sim.

senza sord.

1.

2.

1.

2.

1.

(mp)

(8)

81 (8) 2. 8^{va} 1. Loco 2. S^{va}

Fl. 1, 2 *mf* *sim.* *f* *mf*

Ob. 1, 2 *mf* *sim.* *f* *mf*

Cl. *mf* *sim.* *f*

Bsn. 1, 2

Hn. 1, 3 *mp*

Hn. 2, 4 *mp*

Tpt. 1, 2 *mf* a.2

Tbn. 1, 2 *mf* a.2

B. Tbn. *mp* *p*

Tba. *mp*

Glock. *mf*

Tub. B. Rainstick

Timp.

Bs. Drm.

Drm Kt. *p* with soft mallet on splash

Bass Gtr. C# → C C → C#

Hp. *mf* *mf*

Vln. I *mf* *p* 8^{va}

Vln. II *mf* *p*

Vla. *mf* div. *p*

Vc. *mf* *p*

Cb.

E

94 2.

Fl. 1, 2 *mf* 2.

Ob. 1, 2 *mf* 2.

Cl. *mf*

Bsn. 1, 2 *mf*

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2 *mp*

Tbn. 1, 2 *p cresc. poco a poco*

B. Tbn.

Tba.

Glock.

Tub. B. To Tub. B.

Timp.

Bs. Drm. hi-hat

Drm Kt. *cresc.*

Bass Gtr.

Hp. *f*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc.

Cb.

ff

E

G Allegro con moto ♩ = 126

133

Fl. 1, 2 *p* a.2

Ob. 1, 2 *p* 1. *mp* 2. *p* *sim.*

Cl. *p* 1. *mp* 2. *p* *sim.*

Bsn. 1, 2 *p* a.2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Glock.

Tub. B.

G

Timp.

Bs. Drm.

Drm Kt. *to sticks*

Bass Gtr.

Hp.

Vln. I *mf*

Vln. II *mf*

Vla. *mf* *f* *mf* *f*

Vc. *mf pizz.* *f arco* *mf pizz.* *f arco*

Cb. *mf* *f* *mf* *f*

158

Fl. 1, 2

Ob. 1, 2

Cl.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Glock.

Tub. B.

Timp.

Bs. Drm.

Drm Kt.

Bass Gtr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

con sord.

p

a.2

p

mf

f

ride

mf

f

arco

arco

f

166

Furioso

Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Gtr.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sim.
cresc. poco a poco
senza sord.
a.2
mf
f
mp
f
f
f
8^{va}
8^{va}
F# → A
crash
hi-hat
crash
mute crash on 4
f

H

185

Fl. 1, 2 *mp* 1. *mf* *mp* *sim.*

Ob. 1, 2 *mp* 1. *mf* *mp* 2. *sim.*

Cl. *mf* *mp* *sim.*

Bsn. 1, 2 *mp* *mf* *mp* *sim.*

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2 *mf* solo 1. *mp* *mf* *mp*

Tbn. 1, 2 *mp* *mf* *mp*

B. Tbn. *mp* *mf* *mp*

Tba.

Glock.

Tub. B.

H

Timp.

Bs. Drm.

Drm. Kt. *mp* *mf* *mp*

Bass Gtr. *mp* *mf* *mp*

Hp.

Vln. I ord. *f*

Vln. II ord. unis. *f* *mf sim.*

Vla. ord. *f* *mf*

Vc. ord. *f* *mf*

Cb. pizz. *f* *mf*

200

Fl. 1, 2

Ob. 1, 2

Cl.

Bsn. 1, 2

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tba.

Glock.

Tub. B.

Timp.

Bs. Drm.

Drm Kt.

Bass Gtr.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

mp

mf

mp

con sord.

senza sord.

f

p

p

solo

f

mp

mf

mf

hi-hat →

crash →

mf

mp

mf

mp

p < *f*

mf

div. 2:3

p < *f*

mf

p < *f*

mf

p < *f*

mf

pizz. div.

arco unis.

mf

f

mf

sfp < *f*

unis.

sfp < *f*

sfp < *f*

sfp < *f*

209

Fl. 1, 2 *mp* *mf* *mp* *sim.*

Ob. 1, 2 *mf* *mp* *sim.*

Cl. *mf* *mp* *sim.*

Bsn. 1, 2 *mp* *mf* *mp* *sim.*

Hn. 1, 3 *mp* *f* *con sord.* *1. senza sord.* *mp*

Hn. 2, 4 *mp* *f* *con sord.* *2. senza sord.* *mp*

Tpt. 1, 2 *mp* *mf* *mp* *a.2*

Tbn. 1, 2 *a.2*

B. Tbn. *mp* *mf* *mp* *p*

Tba. *mp* *mf* *mp* *p*

Glock. -

Tub. B. -

Timp. -

Bs. Drm. *hi-hat* *crash*

Drm Kt.

Bass Gtr.

Hp.

Vln. I -

Vln. II -

Vla. -

Vc. -

Cb. -

225

Fl. 1, 2 *mf* *a.2* *mp* *p*

Ob. 1, 2 *mf* *f* *p*

Cl. *mf* *f*

Bsn. 1, 2 *mf sim. sfp f ff*

Hn. 1, 3 *mf f ff a.2*

Hn. 2, 4 *mf f ff a.2*

Tpt. 1, 2 *sim. sfp f ff*

Tbn. 1, 2 *mf sfp f ff*

B. Tbn. *mf sfp f ff*

Tba. *mf sfp f ff*

Glock.

Tub. B.

Timp. *tr mf f ff p* **I poco rit.**

Bs. Drm.

Drm Kt. *mf f ff* *to mallets* *Cymbal splashes with mallets ad. lib. pp*

Bass Gtr.

Hp.

Vln. I *mf f ff* *div. unis. p* *pizz.* *arco tr mf*

Vln. II *mf f ff* *mp p*

Vla. *mf f ff* *p mf*

Vc. *mf f ff* *p p* *pizz. mf arco*

Cb. *mf f ff* *mf mp pp*

234

Fl. 1, 2
Ob. 1, 2
Cl.
Bsn. 1, 2
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tba.
Glock.
Tub. B.
Timp.
Bs. Drm.
Drm Kt.
Bass Grt.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
p
mf
f
ff
senza sord.
4. senza sord.
f
ff
p
mf
f
mf
f
pp
mf
f
f
splash
to sticks
tr
f
p
mf
p
mf
f
ff
div.
mf
f
ff
div.
mf
f
ff
8va
mf
f
ff
mf
f
ff

242

1.

a.2

Fl. 1, 2 *mf* *mp*

Ob. 1, 2 *mf* *mp*

Cl. *mf* *mp*

Bsn. 1, 2 *mf* *mp* *mf*

Hn. 1, 3 *mp* *mf*

Hn. 2, 4 *mp* *mp*

Tpt. 1, 2 *mp*

Tbn. 1, 2 *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp*

Glock.

Tub. B.

Trmp. *mp* *f* A → F#

Bs. Drm.

Drm Kt. *tr*

Bass Gtr.

Hp. *mf* *f* *gliss.* *mf*

Vln. I *p* *mf* *mp*

Vln. II *p* *mf* *mp*

Vla. *p* *mf* *mp*

Vc. *p* *mf* *mp*

Cb. *p* *mf* *mp* *arco*

sul ponticello *ord.* *unis.*

pizz.

